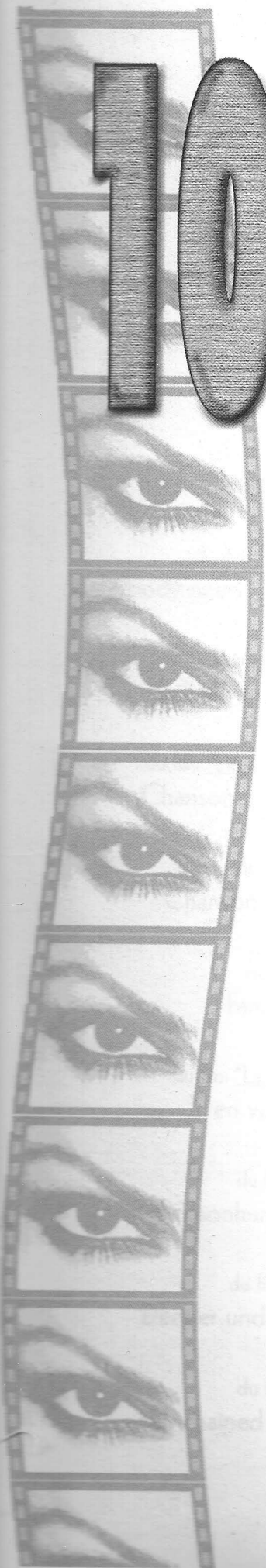


100% FILMS



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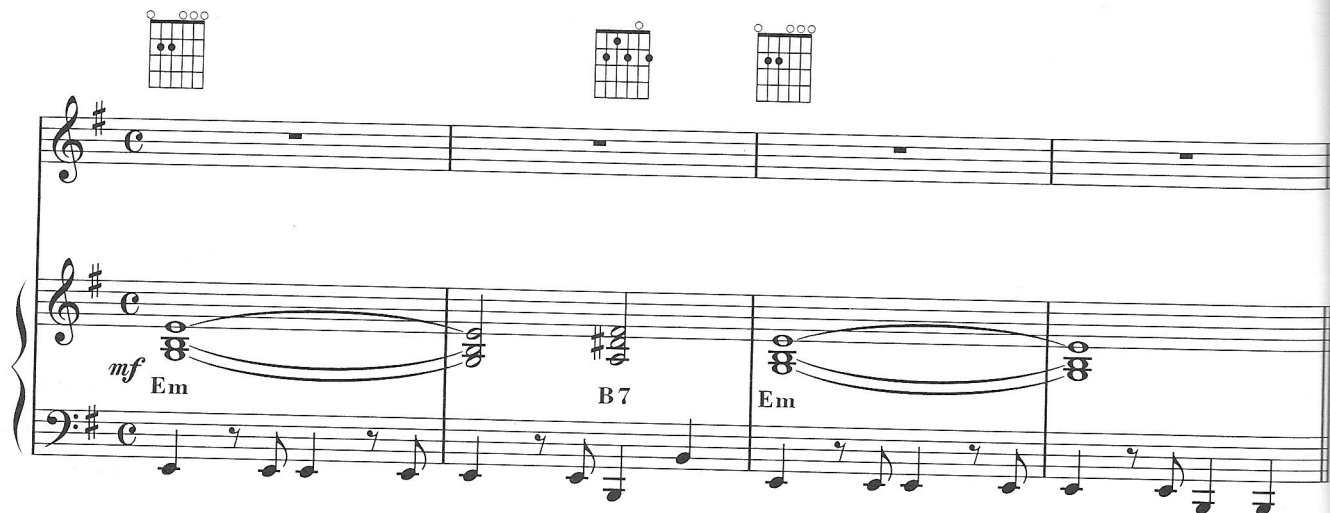
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LES MOULINS DE MON COEUR

(The windmills of your mind)

Paroles de Alan et Marilyn BERGMAN - Paroles françaises de Eddy MARNAY - Musique de Michel LEGRAND

Moderato



Em B7 Em



1. Comme un' pier - re que l'on jet - te Dans l'eau vi - ve d'un ruis - seau Et qui lais - se der - rière
lai - ne En - tre les mains d'un en - fant Ou les mots d'u - ne ren -

Em B7



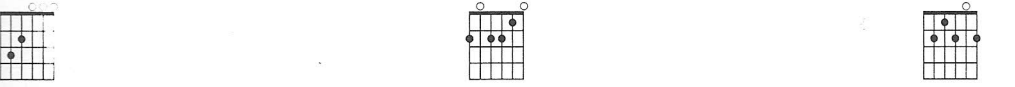
el - le Des mil - liers de ronds dans l'eau Comme un ma - nè - ge de lu - ne A - vec ses che - vaux d'é -
- gai - ne Pris dans les har - pes du vent Comme un tour - bil - lon de nei - ge Comme un vol de go - ë -

Em E7



- toiles Comme un an - neau de Sa - tur - ne Un bal - lon de car - na - val Com - me le che - min de
- lands Sur des fo - rêts de Nor - vè - ge Sur des mou - tons d'o - cé - ans Com - me le che - min de

Am7 D7 G7+



ron - de Que font sans ces - se les heures Le voy - age au - tour du mon - de D'un tour - ne - sol dans sa

C7+ F#m7(b5) B7



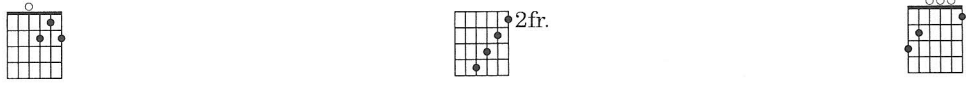
fleur Tu fais tour - ner de ton nom Tous les mou - lins de mon cœur 2. Comme un é - che - veau de
poco a poco ritard. *a tempo*

A#°7 B7 Em



cœur 3. Ce jour - là près de la sour - ce Qui sait ce que tu m'as dit Mais l'é - té fi - nit sa

Em Am7



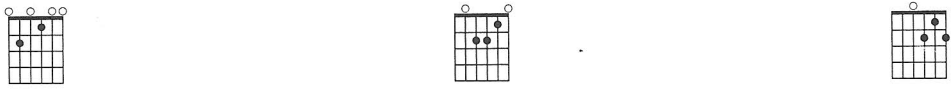
cour - se L'oi-seau tom - ba de son nid Et voi - là que sur le sa - ble Nos pas s'ef - fa - cent dé -

D7 G7+ G7



jà Et je suis seul à la ta - ble Qui ré - son - ne sous mes doigts Comme un tam - bou - rin qui

C7+ F#7 Bm



pleu - re Sous les gout - tes de la pluie Com - me les chan - sons qui meu - rent Aus - si tôt qu'on les ou

E7 Am D7



- blie Et les feuil - les de l'au - tom - ne Ren - con - trent des ciels moins bleus Et ton ab - sen - ce leur

poco a poco ritard

G7+ C7+ F#m7(b5)



don - ne La cou - leur de tes che - veux 4. U - ne pier - re que l'on jet - te Dans l'eau vi - ve d'un ruis -

a tempo

B7 Em



seau Et qui lais - se der - rière el - le Des mil - liers de ronds dans l'eau Au vent des qua - tre sai -

B7 A#7



- sons Tu fais tour - ner de ton nom Tous les mou - lins de mon cœur.

poco a poco ritard.

Em B7 Em

du film "Arthur"

Enregistré par Christopher Cross

ARTHUR'S THEME

(Best That You Can Do)

Paroles et Musique de Christopher CROSS, Burt BACHARACH, Peter ALLEN, Carole BAYER SAGER

Moderately





Once in your life, you'll find _____ her, some-one who turns _____ your heart a-round, and
 Ar-thur, he does what he pleas-es. All of his life, _____ his mas-ter's toys, and









next thing you know, you're clos - in' down the town.
 deep in his heart, he's just, he's just a boy.









Wake up and she's— still with— you,
 Liv - in' his life— one day— at a time, he's e - ven though you left her way—
 show - ing him - self— a real -





— a - cross town. You're won - der - in' to your - self, hey, what - 've I found?
 - ly good time. He's laugh - in' a - bout the way they want him to be.















When you get caught be - tween the moon and New York Cit - y,














I know it's cra - zy, but it's true. —












If you get caught be - tween the moon and New York Cit - -







- y, the best that you can do, the best that you can do









is fall — in love. —



1.  

2.  

D.S. and fade







Musique de Max STEINER

The image displays a musical score for guitar, consisting of six staves of music. Each staff includes guitar chord diagrams and solfège syllables indicating the pitch of the notes.



- Staff 1:** Chords: F, Gm 3fr., C7, F, B. Solfège: Fa, Solm, Do7, Fa, Si.
- Staff 2:** Chords: C, F. Solfège: Do, Fa.
- Staff 3:** Chords: B, C, F, B. Solfège: Si, Do, Fa, Si.
- Staff 4:** Chords: Am, Gm 3fr., Am, Gm 3fr., C7. Solfège: Lam, Solm, Lam, Solm, Do7.
- Staff 5:** Chords: F, Gm 3fr., C7, F, B. Solfège: Fa, Solm, Do7, Fa, Si.
- Staff 6:** Chords: C, F. Solfège: Do, Fa.
- Staff 7:** Chords: B, C, F. Solfège: Si, Do, Fa.

du film "Bagdad Café"

CALLING YOU



Paroles et Musique de Bob TELSON

(♩ = 66-69)



A de - sert road from Ve - gas to no - whe - - - re
A hot dry wind blows right thru me.

Bb7+/D **Bb7+/Eb**

some place bet - ter than where you - 've been
the ba - by's cry - ing and I can't sleep

Gm9 **Gm7/C**

a cof - fee ma - chine that need some fi - xing
but we both know a change is co - ming

Bb7+/D **Bb7+/Eb**



in a lit-tle ca - fé just a - round the bend.
co-ming clo-ser swe - et re - lea - - - se.

Gm9 Gm7/C



I am cal - - - - - ling
I am cal - - - - - ling

Cm7(b5)/Gb F/Eb Dm7(b5)



— you — can't you hear me — I am cal -
— you — I know you hear me I am cal -

G7 Em7(b5) A5+



- - - - - ling you.
- - - - - ling you.

Oh

Dm7(b5) G7 Cm4/7

14

Chords: F7, Db4/9, Db9, Cm4/7, F7

De §
ad libitum

du film "The Blues Brothers"

EVERYBODY NEEDS SOMEBODY TO LOVE

Paroles et Musique de Bert BERNES, Solomon BURKE, Jerry WEXLER

Chord progression: C, F, B \flat , F, C, F, B \flat , F

Tacet 1^o

Play 1^o

Chord progression: C, F, B \flat , F, C, F, B \flat , F

x5 Spoken

We're so glad to see so many of you lovely people here tonight — and we would especially like to welcome
all the representatives of Illinois' law enforcement community who have chosen to join us here in the Palace Hotel ballroom
at this time. We do sincerely hope you all enjoy the show — and please remember people that
no matter who you are and what you do to live, thrive and survive — there are still some things
that make us all the same you me —

Chord progression: C, F, B \flat , F, C, F, B \flat , F

them — everybody everybody Eve - ry - bo - dy —

needs some - bo - dy — eve - ry - bo - dy —

needs some - bo - dy — to love — some-one to love.

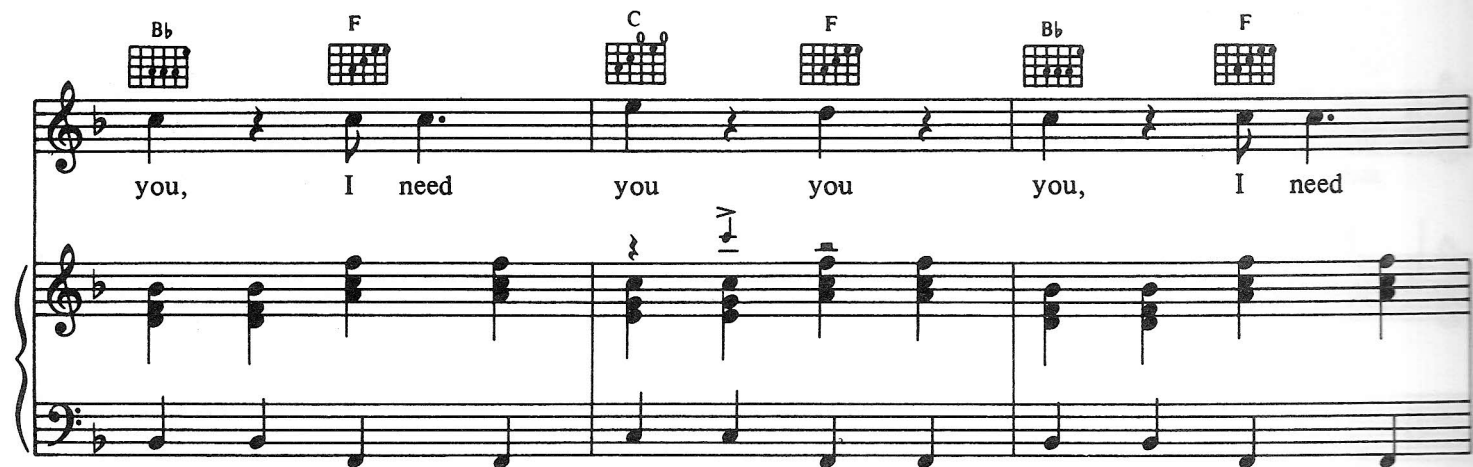
— sweet-heart to miss — su - gar to kiss —

— I need you you

The musical score is written for guitar and piano. The guitar part is on a single staff with a key signature of one flat (Bb) and a common time signature (C). It features a series of chords: C, F, Bb, F, C, F, Bb, F, C, F, Bb, F, C, F, Bb, F. The piano part is written for the left and right hands on a grand staff. The lyrics are: 'needs some - bo - dy — eve - ry - bo - dy —', 'needs some - bo - dy — to love — some-one to love.', '— sweet-heart to miss — su - gar to kiss —', and '— I need you you'. The score is divided into four systems, each with a guitar staff and a piano grand staff. The lyrics are placed below the guitar staff in each system.

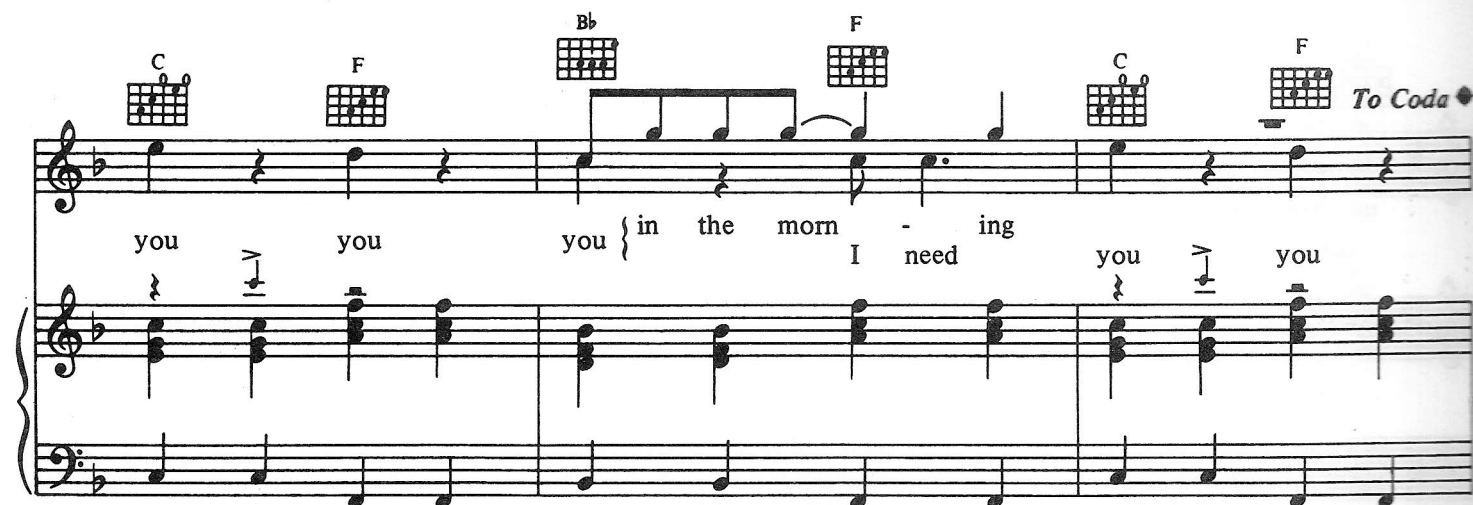
B \flat F C F B \flat F

you, I need you you you, I need



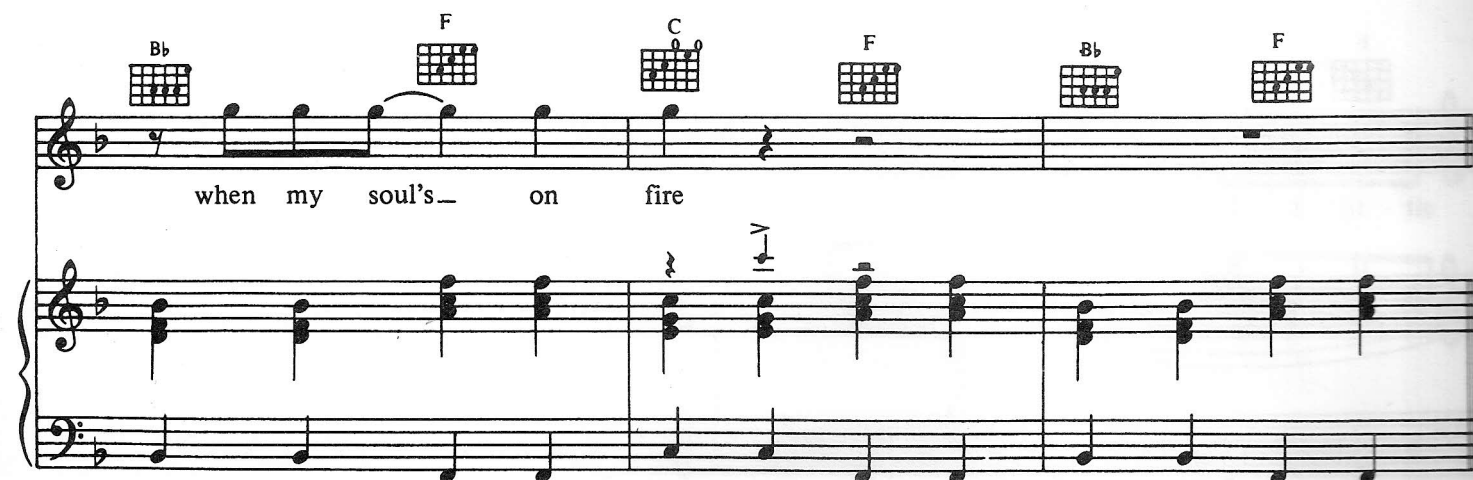
C F B \flat F C F To Coda ♦

you you you { in the morn I - need ing you you



B \flat F C F B \flat F

when my soul's— on fire



A m F

some - times I feel I feel a lit - tle



Am



sad in - side — the way my ba - by mis - treats — me I'll



G



ne - ver ne - ver ne - ver find a place to hide — I need you

C



F



C



F



C



F



C



F



C



First system of musical notation, measures 1-4. The system includes a guitar part with chords F, C, F, and C, and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is a simple eighth-note pattern.

Second system of musical notation, measures 5-7. The system includes a guitar part with chords F, C, and F, and a piano accompaniment. The piano part continues the melody and bass line from the first system.

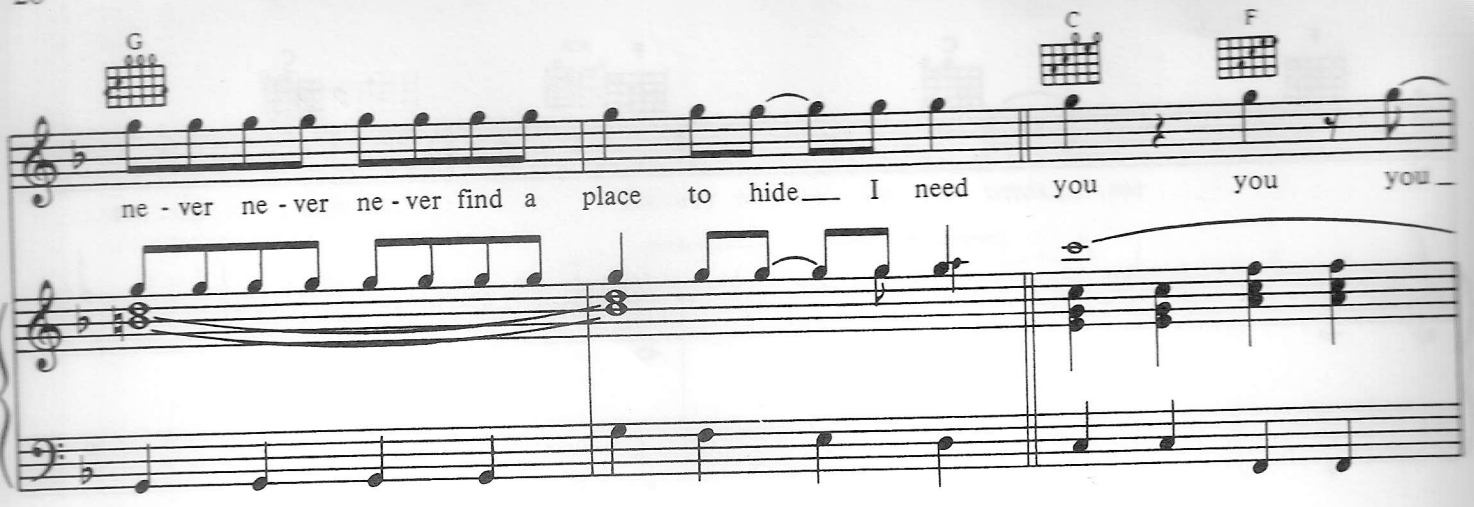
Third system of musical notation, measures 8-10. The system includes a guitar part with chords Am and F, and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is a simple eighth-note pattern.

Some - times I feel I feel a lit - tle

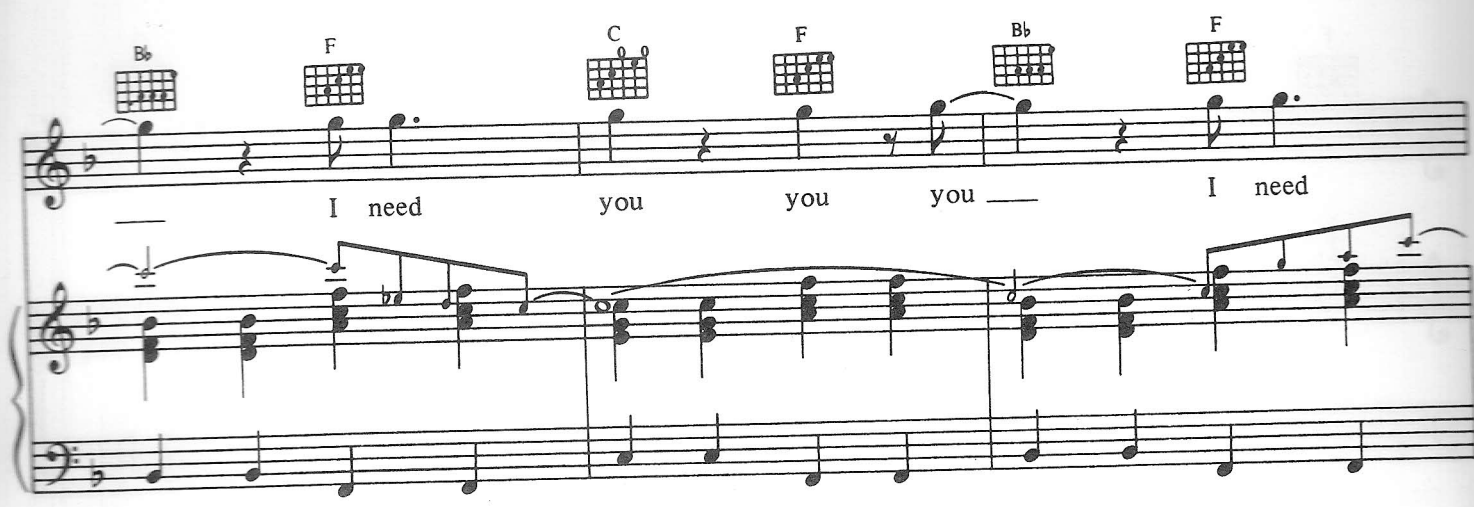
Fourth system of musical notation, measures 11-13. The system includes a guitar part with chord Am, and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is a simple eighth-note pattern.

sad in - side the way my ba - by mis - treats me I'll

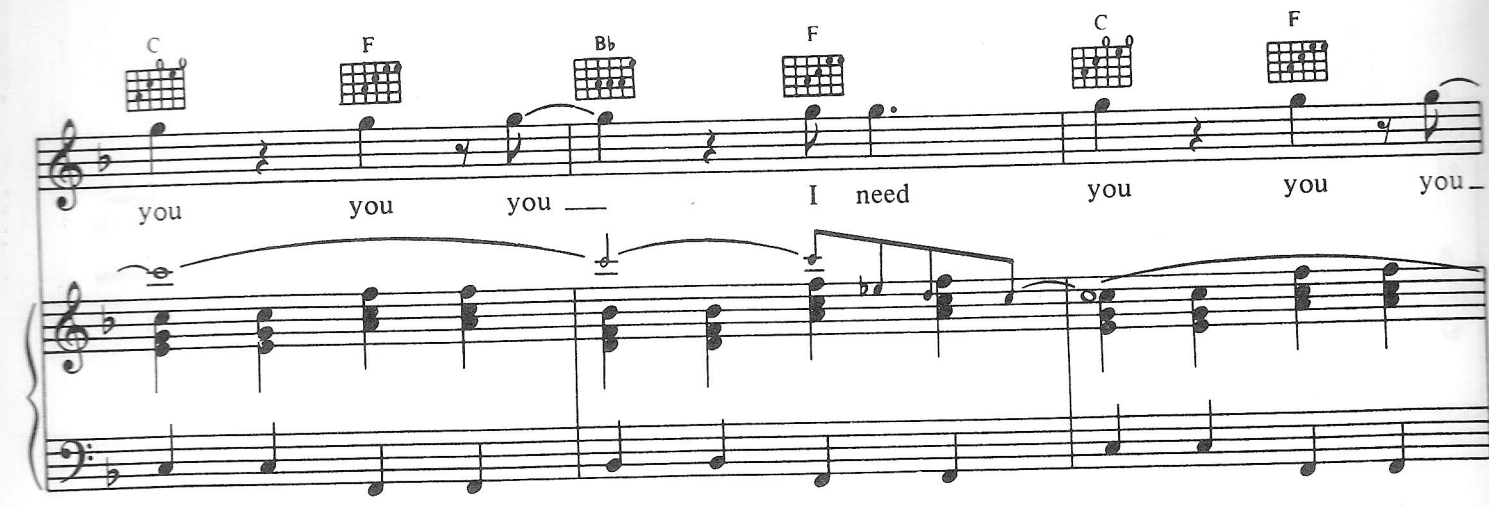
ne - ver ne - ver ne - ver find a place to hide_ I need you you you _



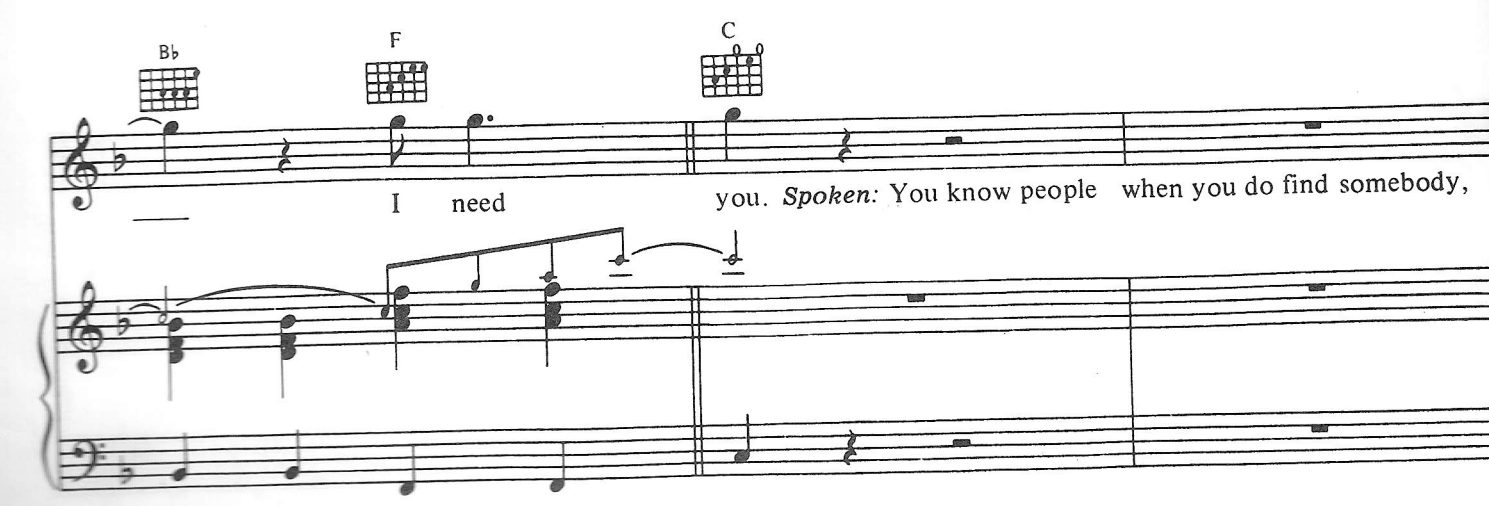
I need you you you _ I need



you you you _ I need you you you _



I need you. *Spoken:* You know people when you do find somebody,



hold that woman, hold that man, love him, fleece him, squeeze her, please her. Hold, squeeze and please that because it's so important to

C7

person, give them all your love, signify your feelings with every gentle caress
have that special somebody, to hold, kiss, miss squeeze and please.

D.%. al Coda

CODA

Repeat ad lib.

you. I need you you you, — I need

Bb F C F Bb F

you you you, — I need you.

C F Bb F C C7

du film "Les Demoiselles de Rochefort"

LA CHANSON DES JUMELLES

Paroles de Jacques DEMY - Musique de Michel LEGRAND

Fast T^o

f C7 F7 B \flat 9m *mp*

1. Nous — somm's deux

f C9m F7 B \flat m7 sf E \flat 7

§

sœurs	ju - mell's —	Nées	sous	le	si - gne	des	Gé - meaux —	Mi —	Fa	Sol
sœurs	ju - mell's —	Nées	sous	le	si - gne	des	Gé - meaux —	Mi —	Fa	Sol
sœurs	ju - mell's —	Nées	sous	le	si - gne	des	Gé - meaux —	Jou —	ant	du

C7 B \flat 7 E \flat 7

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La Mi Ré — Ré Mi Fa Sol Sol Sol Ré Do — Tou — tes deux
 La Mi Ré — Ré Mi Fa Sol Sol Sol Ré Do — Ai — mant la
 vio — lon — cell' — De la trom — pett' ou du ban — jo — Du — plomb dans

A \flat 7M D \flat 7M C9m C7

de — moi — sell's — Ay — ant eu des a — mants très tôt — Mi — Fa Sol
 ri — tour — nell' — Les ca — lem — bours et les bons mots — Mi — Fa Sol
 la — cer — vell' — De la fan — tai — sie à go — go — Nous — somm's deux

B \flat m7 E \flat 7 G \flat 9 F9

3^e fois
 Al Coda

La Mi Ré — Ré Mi Fa Sol Sol Sol Ré Do
 La Mi Ré — Ré Mi Fa Sol Sol Sol Ré Do
 sœurs ju — mell's — Nées sous le

F \flat 9 E \flat 9 A \flat 7M E \flat 7

Nous fû — mes tou — tes deux E — le — vées par ma — man —
 Nous som — mes tou — tes deux Joy — eus's et in — gé — nues —

A \flat 7M Gm7/5 \flat C7

LA CHAISON DES JEUNELLES

Qui pour nous se pri - va, tra - vail - la vail - la - ment
At - ten - dant de l'a - mour Ce qu'il est con - ve - nu

El - le vou - lait de nous Fai - re des é - ru - dit's
D'ap - pe - ler coup de foudr' Ou sau - va - ge pas - sion

Et pour ce - la ven - dit Tou - te sa vie des frit's
Nous som - mes tou - tes deux Prêt's à per - dre rai - son

Nous som - mes tou - tes deux Nées de père in - con - nu
Nous a - vons tou - tes deux Un' à - me dé - li - cat

Fm Ebm7 Ab7

D7M Eb7 Cm7 Fm7

Dm7/bb G7 Cm7 F9m Bbm7 Eb7

Ab7M Gm7/bb C7

Ce - la ne se voit — pas Mais quand nous som - mes nues
Ar - tis tes pas - sion — nées, Mu - si - cienn's a - cro - bat's

Fm Ebm7 Ab7

Nous a - vons tou - tes deux Au creux des reins c'est fou
Cher - chant un hom - me bon Cherchant un hom - me beau

Db7M Eb7 Cm7 Fm7

Là, un grain de beau - té
Bref, un homm i - dé - al

Qu'il a - vait sur la joue 2. Nous somm's deux
A - vec ou sans dé - faut 3. Nous somm's deux

Dm7/5b G7 Bbm7 Eb7

si - gne des Gé - meaux

glisse ofz

♯
Coda

du film "Docteur Jivago"

LA CHANSON DE LARA

Musique de Maurice JARRE

Tenderly

The musical score for "Tenderly" is written for piano in G major, 4/4 time. The tempo and mood are indicated as *p dolce*. The score consists of five systems of two staves each (treble and bass clef). The melody in the treble staff is characterized by triplets and slurs, with chord symbols G, D7, G, C, G, Bb, F, and D7 placed above the staff. The bass staff features a steady triplet accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

This piano score is written for a piece in G major, featuring a complex and expressive melodic line in the right hand and a rhythmic, triplet-based accompaniment in the left hand. The score is organized into five systems, each with a treble and bass staff. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the phrasing. The piece is characterized by frequent use of triplets, often spanning across bar lines, and a variety of chords including triads, dyads, and full triads with extensions.

System 1: The first system begins with a triplet of eighth notes in the right hand, followed by a series of chords and more triplets. Chords indicated above the staff are G, B \flat , F, B \flat , and D7-9. The left hand plays a continuous line of triplets, mostly eighth notes.

System 2: The second system continues the melodic and rhythmic patterns. Chords indicated are Gm, D7, Cm, G7, and Cm. The dynamic marking *mf appass.* (mezzo-forte, appassionato) is placed at the beginning of the system.

System 3: The third system features a mix of chords: G7, D7, Gm, D7, and Cm. The melodic line in the right hand shows more intricate triplet patterns.

System 4: The fourth system includes chords G7, Cm, G7, D7, and G. The dynamic marking *p dolce* (piano, dolce) is introduced here, indicating a softer and more lyrical section.

System 5: The final system concludes the piece. It features chords D7 and G. The dynamic marking *rit. e dim.* (ritardando e diminuendo) is present, leading to a final *pp* (pianissimo) marking. The piece ends with a final chord in G.

I WILL ALWAYS LOVE YOU

Paroles et Musique de Dolly PARTON

Freely

Verse 1:

N.C.

3

1. If I should stay, I would

p

on - ly be in your way. So I'll go, but I

know I'll think of you ev-'ry step of the way. And

Tempo ♩ = 60

Chorus:

F#m

Dmaj7

E

A

F#m

I will al-ways love you.

mp

(with pedal)

Dmaj7

E

A(2)

I will al-ways love you.

cresc.

mf

D A/C# 3 Bm7 A/E Bm/E

You, _____ my dar-ling, you... Hmm... 2. Bit-ter -

Verses 2, 3, 4:

A Bm/A A E/G# F#m C#m/E

sweet mem - o - ries that is all I'm tak - ing with

(Verse 3: Instrumental solo)

mf

D E A E/A A E/G#

me. _____ So, good - bye. _____ Please, don't cry. We both -

F#m C#m/E To Coda 1. Dmaj7 E To Next Strain 2. Dmaj7 E D.S. al Coda

know I'm not what you, you need. _____ And I _____ 4. I _____

... end solo)

Chorus:

A F#m D E A F#m

will_ al - ways_ love_ you. I

f

D E A D/A A C#m/E Cm/E Bm/E D.S.

will_ al - ways_ love_ you.

Coda

Dmaj7 E N.C. B G#m

love. And I

molto rit. *ff* *a tempo*

Emaj7

F#

B

G#m

C#m7

F#

— will_ al - ways_ love_ you. I will al - ways_ love_

B

G#m

Emaj7

F#

B

G#m

you. I will al - ways_ love_ you. I will al -

C#m7

F#

B

G#m

Emaj7

F#

- ways_ love you. I will_ al - ways love

B G#m Emaj7 F# 11
 you. I, I will al - ways love. 11
 rit. e dim. ad lib.

N.C. a tempo Emaj7
 you. You, dar-ling, I
 a tempo mf

B(2)/D# E/F# F# B(2)
 love_you. Ooh, I'll al - ways, I'll al - ways love you.
 rit. e dim. mp

Verse 3: Instrumental solo

Verse 4:

I hope life treats you kind
 And I hope you have all you've dreamed of.
 And I wish to you, joy and happiness.
 But above all this, I wish you love.
 (To Chorus:)

du film "Fame"

Enregistré par Irene Cara

FAME

Paroles de Dean PITCHFORD - Musique de Michael GORE

Moderate dance beat ♩ = 132

Fm



First system of piano accompaniment. Treble and bass staves in 4/4 time. Treble staff has a forte (*f*) dynamic marking. The melody consists of eighth and quarter notes, while the bass line is a simple eighth-note accompaniment.

Dm/F



Fm



Second system of piano accompaniment. Treble staff features a long sustained chord in the first measure, indicated by a large oval. The bass line continues with eighth notes.

Db/F



Bbm7



C7



Third system of piano accompaniment. Treble staff has a melodic line with eighth notes. The bass line is a steady eighth-note accompaniment.

Fm



C7/G



Fm/Ab



Fourth system of piano accompaniment, including vocal lines. The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The vocal line includes the lyrics: "Ba - by, look ___ at me ___ and tell ___ me what ___ Ba - by, hold ___ me tight, - 'cause you ___ can make ___". The piano accompaniment features a mezzo-forte (*mf*) dynamic marking in the first measure.

Bbm7

Eb

— you — see.
— it — right.

You ain't seen — the best — of me yet.
You can shoot — me straight — to the top.

Bb

Db

Eb

C7/E

Fm

Give me time; — I'll make — you for - get the — rest.
Give me love — and take — all I got to — give.

I got more —
Ba - by, I'll —

C7/G

Fm/Ab

Bbm7

— in me, —
— be tough. —

and you — can set — it free.
Too much — is not — e - nough.

Eb

I can catch — the moon — in my hand.
I can ride — your heart — till it breaks.



Don't you know — who I am? — Re - mem - ber my name, —
Ooh, I got — what it takes. —

cresc.



fame!

I'm gon - na live — for - ev - er.




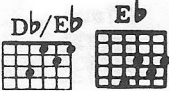


I'm gon - na learn — how to fly — high!

I feel it com - in' to - geth -



er.

Peo - ple will see — me and die. — Fame! I'm —









— gon - na make — it to Hea - ven. Light up the sky — like a flame;





— fame! I'm gon - na live — for - ev - er.

Ba - by, re - mem - ber my — name.

(bkgd:) Re - mem - ber, re - mem - ber,

8va bassa

re - mem - ber, re - mem - ber, re - mem - ber, re - mem - ber,

8va bassa


re - mem - ber, re - mem - ber.

loco

Db Bbm7 C7

Fm Db

Bbm7 C7 2. Fm

D.S. ad lib. and fade 

name, fame!

decresc.

T'EN VA PAS

Paroles de Régis WAGNIER, Catherine COHEN - Musique de Romano MUSUMARRA

The musical score is written for guitar and piano. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams above the staff and chord labels below the staff.

System 1:

- Guitar chords: Am, F6, Em7
- Vocal line: (Instrumental)

System 2:

- Guitar chords: Dm7, C, G/B
- Vocal line:

T'en va pas si tu l'aimes t'en va
Où tu vas quand tu t'en vas d'i -

System 3:

- Guitar chords: Am7, F6, G
- Vocal line:

pas Pa - pa si tu l'aimes dis lui
- ci J'ar - rive pas à vivre sans toi

System 4:

- Guitar chords: E/G#, E, C, G6/B
- Vocal line:

qu'elle est la femme de ta vie vie vie
a - vec la femme de ta vie vie vie

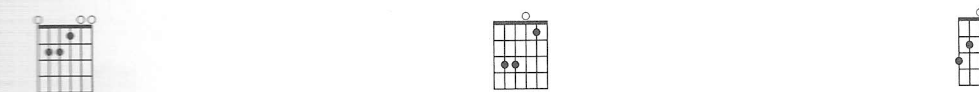
Pa - pa ne t'en va
Pa - pa fais pas d'conn'



pas
ries

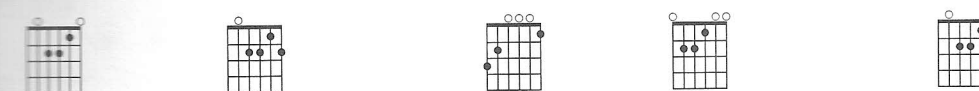
on peut pas — vi - vre sans — toi
quand on s'aime — on s'en va — pas

Am7 F6 G



t'en va pas — au bout d'la nuit 1.2. Nuit tu me fais peur nuit tu n'en fi - nis pas —
on ne part — pas en pleine nuit

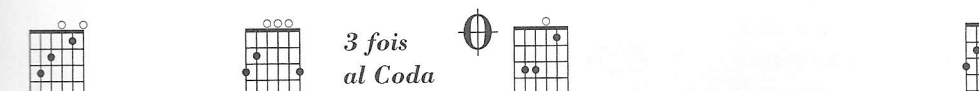
E/G# C4 G7/B



comme un vo-leur — il est par - ti sans moi —

1. on i - ra plus —
2. tu m'em mén ras —
3. pa - pa j'suis sù -

Am Am6 G7 E/G# Am F6/A



3 fois
al Coda

— au ci - né tous les trois Nuit tu me fais peur nuit tu n'en fi - nis pas —
— ja - mais aux U. S. A.
re q'un jour tu re - - - vien -

C/G G C4 G7/B



comme un vo-leur — il est par - ti sans moi —

1. Pa - pa si tu —
2. Pa - pa j't'as-sure —

Am Am6 G7 E/G# Am F6

1. 2.



pen - sais un peu a moi
ar - rête ton ci - - - né -

- ma Nuit tu me fais

C/G G Am C4



dras

CODA

Ab/C Gm7/C Ab/C Gm7/C



Ab/C Gm7/C Ab/C G5+

nuit - ma - dras

Nuit tu me fais peur nuit tu n'en fi - nis pas ——— comme un vo-leur —

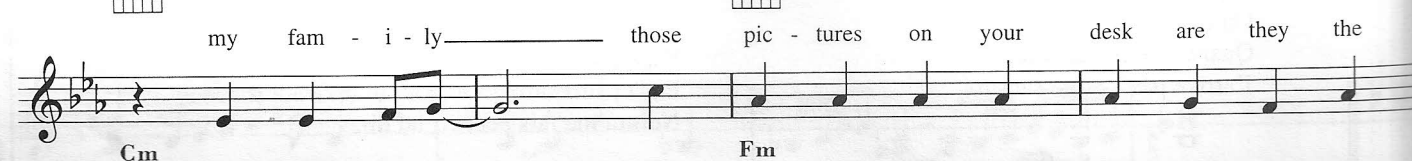
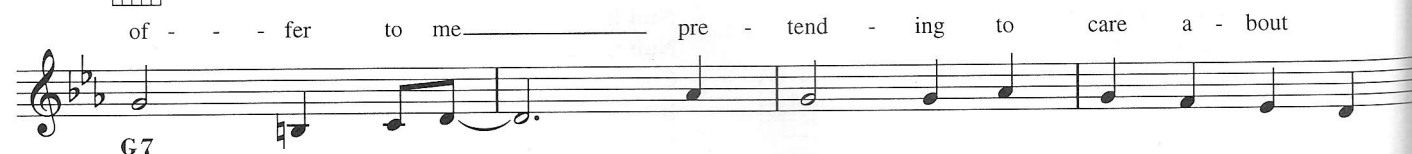
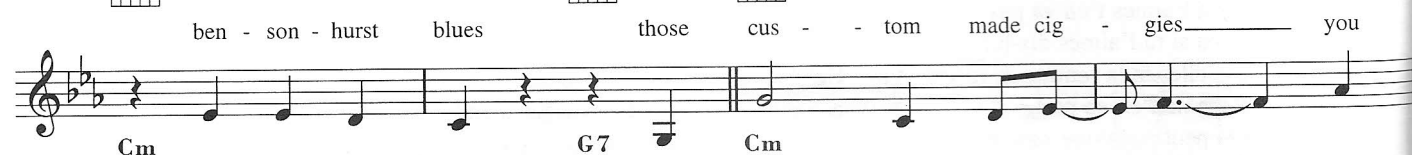
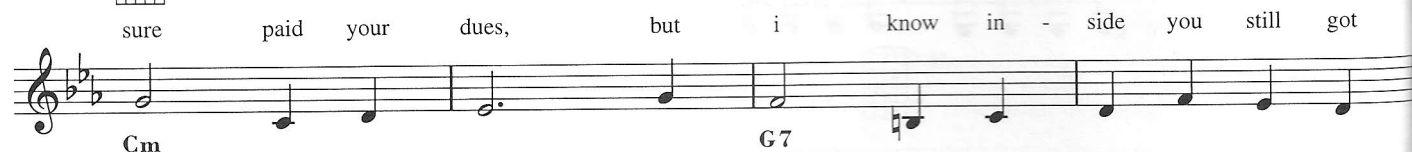
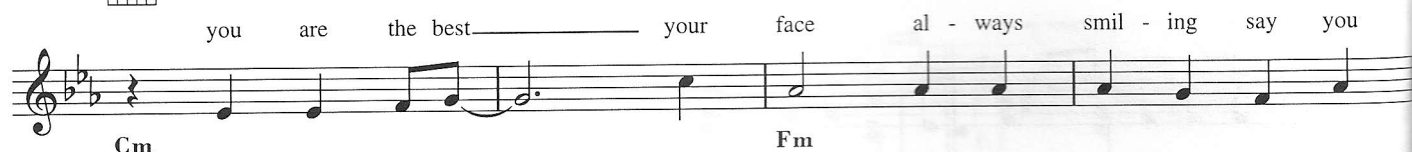
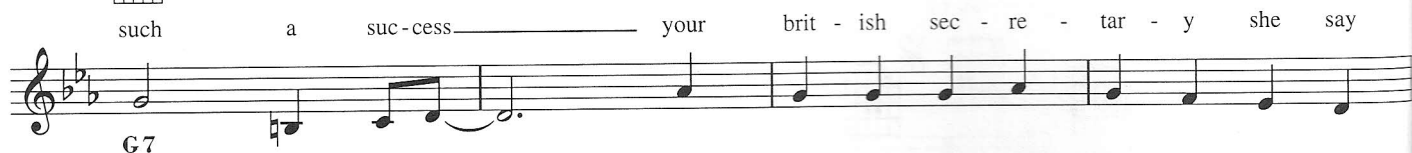
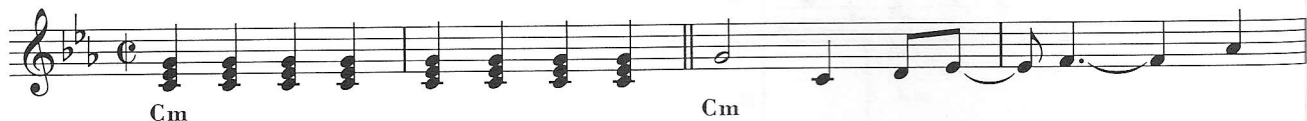
1. pa - pa j't'assure ——— ar - rête ton ci - - - né -
2. pa - pa j'suis sûre ——— qu'un jour tu re - - - vien -

T'en va pas
Si tu l'aimes t'en va pas
Papa si tu l'aimes dis-lui
Qu'elle est la femme de ta vie - vie - vie
Papa ne t'en va pas
On peut pas vivre sans toi
T'en va pas au bout de la nuit
Nuit tu me fais peur
Nuit tu n'en finis pas
Comme un voleur
Il est parti sans moi
On ira plus au ciné tous les trois
Nuit tu me fais peur
Nuit tu n'en finis pas
Comme un voleur
Il est parti sans moi
Papa si tu pensais un peu à moi
Où tu vas
Quand tu t'en vas d'ici
J'arrive pas à vivre sans toi

Avec la femme de ta vie - vie - vie
Papa fais pas d'conneries
Quand on s'aime on s'en va pas
On ne part pas en pleine nuit
Nuit tu me fais peur
Nuit tu n'en finis pas
Comme un voleur
Il est parti sans moi
Tu m'emmèneras jamais aux U.S.A.
Nuit tu me fais peur
Nuit tu n'en finis pas
Comme un voleur
Il est parti sans moi
Papa j't'assure arrête ton cinéma
Nuit tu me fais peur
Nuit tu n'en finis pas
Comme un voleur
Il est parti sans moi
Papa j'suis sans moi
Papa j'suis sûre qu'un jour tu reviendras
Nuit tu me fais peur ... ad lib.

BENSONHURST BLUES

Paroles et Musique de Artie KORNFELD, Artie KAPLAN



lives you a - buse don't they know you suf - fer from the

ben - son - hurst blues? B' B' B' bye - ah bye - ah B' B' B' B'

B' B' B' B' bye - ah bye - ah B' B' B' bye bye ah

bye - ah bye - ah bye - ah bye - ah bye - ah B' B' bye - ah B' B'

B' B' B' bye - ah bye - ah bye - ah bye - ah bye - ah B' B' B' B' B' bye - ah

B' B' bye - ah bye - ah bye - ah bye - ah bye - ah

bye - ah B' B' B' B' Your grand - moth - ers' ac - cent em -

bar - - - ras - ses you you're e - - ven a - shamed of the



friends you once knew



you're

part

of the

times

now

yes

you're

Cm

Fm



mak - ing the news

but

i know

in - side

you still got

ben - son - hurst

Cm

G7

Cm



blues

and

thanks

for the

les - son 'cause the

life

that i

choose

Fm

Cm



won't

be filled

liv - ing with the

ben - son - hurst

blues

and

don't

try to

G7

Cm

Fm



write me and don't

both - er

to call

'cause i'll

be in

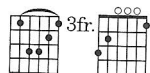
con - f'rence

and Mer - ry

Christmas

Cm

G7



Christ - mas you - all.

B' B' B'

bye-ah

bye-ah

bye-ah

bye-ah

bye-ah

bye-ah

Cm

G7

Cm

bye-ah B' B' B' bye-ah B' B' B'

bye-ah B' B' B' B'

B' B' bye-ah bye-ah bye-ah

G7



bye-ah bye-ah bye-ah

B' B' B'

bye-ah B' B' B'

*Repeat
and fade out*

Cm

du film "Godzilla"

Enregistré par Jamiroquai

DEEPER UNDERGROUND

Paroles et Musique de J. KAY, T. SMITH, S. ZENDER, D. MCKENZIE, S. KATS

♩ = 104



Do#5 Re5 Fa#5 Mi5 Do#5



Yeah, you know — they gon - na

Re5 Fa#5 Mi5 Do#5



bring him down — now,

they're gon - na

Re5 Fa#5 Mi5 Do#5



wreck it down — yeah.

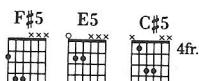
Re5 Fa#5 Mi5 Do#5



Some-thing's come to rock me and I can't keep my head, I get ner-vous in the
pock-et full of mon-ey and an eye full of hate, take a plea-sure in de-

Re5

Fa#5 Mi5 Do#5



New York ci-ty streets, where my le-ga-cy treads, I know I'm bet-ter off
struc-tion of the ve-ry thing that they tried to cre-ate, some-bo-dy tell me why does

Re5

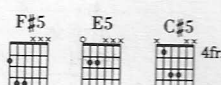
Fa#5 Mi5 Do#5



stan-ding in the sha-dows, far from hu-mans with guns, but now
all man-kind, on-ly tam-per and touch, have a habit where they

Re5

Fa#5 Mi5 Do#5



it's too late, there's no es-cape from what they have done. Come on.
bite off more than they can chew and now it's too much.

Re5

Fa#5 Mi5 Do#5

C#m 4fr. Am/C Am

I'm go - ing deep - er un - der-ground, —

Do#m Lam/Do Lam

E D/A C#m/G# 4fr. C#m 4fr.

there's too much pa-nic in — this town. — I'm go - ing deep - er un - der ground, —

Mi Re/La Do#m/Sol# Do#m

Am/C Am E D/A C#m/G# C#m 4fr.

there's too much pa-nic in — this town. — I'm go - ing deep - er un - der-ground, —

Lam/Do Lam Mi Re/La Do#m/Sol# Do#m

Am/C Am E D/A C#m/G# 4fr.

and I've got — to go deep - er — deep - er, deep - er, deep -

Lam/Do Lam Mi Re/La Do#m/Sol#

1. C#5 4fr. D5 5fr. F#5 E5 C#5 4fr.

er — yeah. They're gon - na

Do#5 Re5 Fa#5 Mi5 Do#5



wreck it down— now

Re5 Fa#5 Mi5 Do#5



Hey

yeah

we're gon - na

Re5 Fa#5 Mi5 Do#5



bring it down— yeah

Some peo - ple with a

Re5 Fa#5 Mi5 Do#5

2.



Do#m

Do#/Mi#

Mi7

Do#m Do#/Mi# Mi7



Sib

Do#

Mi#m

Sib Do# Mi#m



Musical notation for the first system, featuring a treble and bass staff. The treble staff has a whole note chord labeled **Mi** and a whole note chord labeled **Si \flat** . The bass staff contains a melodic line with eighth and quarter notes.



I'm go - ing,

I'm go - ing,

I'm go - ing deep - er un - der - ground,

Musical notation for the second system. The treble staff has a whole note chord labeled **Do#5** and a whole note chord labeled **Re5**. The bass staff contains a melodic line with eighth and quarter notes.



I'm go - ing,

I'm go - ing,

I'm go - ing deep - er un - der - ground,

Musical notation for the third system. The treble staff has a whole note chord labeled **Re5** and a whole note chord labeled **Fa#5 Mi5 Do#5**. The bass staff contains a melodic line with eighth and quarter notes.

*Dal Σ al Θ
poi
CODA*



there's too much pa - nic in — this town. — I'm go - ing deep - er un - der - ground.

CODA

Musical notation for the CODA section. The treble staff has a whole note chord labeled **Mi** and a whole note chord labeled **Re/La Do#m/Sol#**. The bass staff contains a melodic line with eighth and quarter notes.



Ripetere sfumando

Musical notation for the final section. The treble staff has a whole note chord labeled **Lam/Do** and a whole note chord labeled **Lam**. The bass staff contains a melodic line with eighth and quarter notes.

UNCHAINED MELODY

Paroles et Musique de H. ZARET, A. NORTH

Lento

G Emin

I. II. e III.) Oh, my love, my

CMaj7 D7 G Emin

dar - ling, I've hun - gered for your touch a - long, lone - ly

D D7 G Emin

time. Time goes by so

CMaj7 D7 G Emin

slow - ly and time can do so much, are you still

B min D7 G D/F#

mine? I need your love, I

E min7 G Maj 7/D A min/C D7

need your love, God speed your love to

G C D

me! *più mosso*

I.) Lone - ly riv - ers flow to the
II.) Lone - ly moun - tains gaze at the

C Bb C D

sea, to the sea, To the o - pen arms of the
stars, at the stars, Wait - ing for the dawn of the

UNCHAINED

G C D

sea. Lone - ly riv - ers sigh, "Wait for
day. All a - lone, I gaze at the

C B♭ C D

me, wait for me!" I'll be com - ing home, wait for
stars, at the stars, Dream - ing of my love far a -

1. G 2. G

me! way.

*dal S al O
pot CODA*

G E M i m C Maj 7 A m i n 7 G

me!

CODA

LET THE SUNSHINE IN

Paroles de James RADO, Gerome RAGNI - Musique de Galt MacDERMOT

Moderately

Cm

We starve, look at one an-oth-er short of breath, walk

Bb

ing proud-ly in our win-ter coats, Wear - ing smells from lab-'ra - tor - ies,

Cm

Eb

Cm

fac - ing a dy - ing na - tion of mov - ing pa - per

G7

Cm

fan - ta - sy, Lis-t'ning for the new told lies with su -

Ab Eb Cm

preme vi - sions of lone - ly tunes. Some - where,

in - side some - thing, there is a rush of great - ness. Who knows what stands in

Bb Cm

front of our lives; I fash - ion my fu - ture on

Eb Cm G

films in space. Si - lence tells me se - cret - ly

Cm Ab

ev - 'ry - thing, ev - 'ry - thing...

E_b **Cm**

Sing - ing my space songs on a spi - der -

3

B_b

web si - tar, "Life is a - round_ you and in you."

Cm

An - swer for Tim - oth - y_ Lear - y, dear - y.

(Sing four times)

Cm **G7**

Let the sun shine, Let The

Cm **A_b** **E_b**

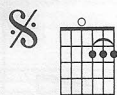
Sun - shine In, the sun shine in.

rit.

du film "Un Homme Et Une Femme"

UN HOMME ET UNE FEMME

Paroles de Pierre BAROUH - Musique de Francis LAI



Com - me nos voix ba da ba da da ba da ba da

voix ba da ba da da ba da ba da

D7+



Chan - tent tout bas ba da ba da da ba da ba da

Nos cœurs y croient ba da ba da da ba da ba da

C#7



Nos cœurs y voient ba da ba da da ba da ba da

En - core une fois ba da ba da da ba da ba da

C7+



Pour finir
al CODA



Comme u - ne chan - - ce Comme un es - - poir
Tout re - com - men - - ce La vie re - - part

F#m7 B7 E7+

1.

2.

Com - me nos Com - bien de joies

Dm7

Bien des dra - - - mes Et voi -

G7 C7+



-là!

C'est u - ne longue his - - toire

Dm7

G7

C6



Un homme U - - - ne

F#m7 B7



fem - - - me Ont for - ge la tra - - - me

E7+ Em7



du ha - sard Com - me nos

A7 D7+



CODA

là Chan - ce qui pas - sait

E7+ F#m7 B7



là

Chan - - ce pour toi et

E7+

F#m7



moi ba da ba da

da ba da ba da

Toi et

moi ba da ba da

E7+

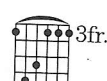
Eb7+

D7+

1.



2.



da ba da ba da

Toi et

Toi et

moi.

Eb7+

D7+

Eb7+

E7+

Comme nos voix
 Nos cœurs y voient
 Encore une fois
 Comme une chance
 Comme un espoir

Comme nos voix
 Nos cœurs en joie
 Ont fait le choix
 D'une romance
 Qui passait là

Chance qui passait là
 Chance pour toi et moi
 Toi et moi.

MEXICO

Paroles de Raymond VINCY - Musique de Francis LOPEZ

Moderato

ff

ad lib.

dim.

1. On a chau - té les Pa - ri - siennes, _____ Leurs pe - tits nez et leurs cha -
 2. Une a - ven - tu - re Me - xi - cai - ne, _____ Sous le so - leil de Me - xi -

p

- peaux. _____ On a chau - té les Ma - dri - lè - nes Qui vont aux a -
 - co, _____ Ça dure à peine u - ne se - mai - ne, Mais quel - le se -

- rè - nes Pour le to - ré - ro. _____ On prétend que les Nor - vé - gien - nes, _____
 - mai - ne Et quel crescen - do... _____ Le pre - mier soir on se pro - mè - ne, _____

Fil_les du Nord, ont le sang chaud, Et bien que
On danse un ten_dre bo_lé_ro, Puis le deu_

les A_mé_ri_caines Soient les sou_ve_rai_nes Du Mon_de Nou_veau, On ou_blie
_xième on se dé_chaîne, Plus rien ne vous frei_ne, On part au ga_lop... On ou_blie

tout. Sous le beau ciel de Me_xi_co
tout. Sous le beau ciel de Me_xi_co,

On de_vient fou, Au son des rythmes tro_pi-caux...
On de_vient fou, Au son des rythmes tro_pi-caux...

Le seul dé_sir qui vous en-trai-ne Dès qu'on a
Si vous a_vez un jour la vei-ne De pou_voir

quit-té le ba - teau, C'est de goû - ter u - ne se - maine A l'a - ven -
 pren-dre le ba - teau, Al - lez goû - ter u - ne se - maine A l'a - ven -

REFRAIN
 Me - xi - co, Me - xi -

- tu - re Me - xi - cai - ne Au so - leil de Me - xi - co... Me - xi - co, Me - xi -
 - tu - re Me - xi - cai - ne Au so - leil de Me - xi - co...

- co... Sous ton so - leil qui chan - te
 - co... Sous ton so - leil qui chan - - - te,

Le temps pa - rait trop court Pour goû - ter au bon - heur de cha - que
 Me - xi - co, Me - xi - co...

jour... Me - xi - co, Me - xi - co...

Tes fem.mes sont ar - den - tes

Tes fem.mes sont ar - den - tes

Et tu se -

al Coda

-ras toujours Le Pa-ra - dis des cœurs Et de l'A - mour.

-mour.

Me - xi - co

Me - xi -

CODA

Allarg.

Vivace

- co

Me - xi - co, Me - xi - co.

suivez

Vivace

f

du film "Jules & Jim"

LE TOURBILLON

Paroles et Musique de Cyrius REZVANI (Bassiak)

Valse



Elle a - vait des bagues à
On s'est con - nu, on
Au son des ban - jos je
On s'est con - nu, on

Dom Fa7 Sib Sib

cha - que doigt Des tas d'bra - ce - lets au - tour des poi - gnets Et
s'est re - con - nu On s'est per - du d'vue, on s'est re - per - du d'vue On
l'ai re - con - nue Ce cu - rieux sou - ri - re qui m'a - vait tant plu Sa
s'est re - con - nu On s'est per - du d'vue, on s'est re - per - du d'vue On

Dom Fa7 Dom Fa7

puis elle chan - tait a - vec u - ne voix Qui si - tôt m'en - jo - la
s'est re - trou - vé, on s'est ré - chauff - fé Puis on s'est se - pa - ré
voix si fa - tale, son beau vi - sage pâle M'é - murent plus que ja - mais
s'est re - trou - vé, on s'est ré - chauff - fé Puis on s'est se - pa - ré

Sib Fa7 Sib

Elle a - vait des yeux des yeux d'o - pale Qui m'fas - ci - naient, qui
 Cha - cun pour soi soi est re - par - ti Dans l'tour - bil - lon d'la
 Je m'suis saou - le en l'é - cou - tant L'al - cool fait ou - bli -
 Cha - cun pour soi soi est re - par - ti Dans l'tour - bil - lon d'la

m'fas - ci - naient Y'a - vait l'o - vale de son vi - sage De femme fa -
 vie - er le temps Je l'ai r'vue un soir, aïe, aïe. Ça fait dé -
 vie - Je m'suis ré - veil - lé en sen - tant Des bai - sers
 Je l'ai r'vue un soir. Ah! la la Elle est re -




Fa7 Sib Dom

- tale qui m'fut fa - tale De femme fa - tale qui m'fut fa - tale
 - ja un fa - meux bail Ça fait dé - ja un fa - meux bail Au
 sur mon front brû - lant Des bai - sers sur mon front brû - lant
 - tom - bée dans mes bras Elle est re - tom - bée dans mes




1.2.3. §

Fa7 Sib Dom Fa7 Sib

LE TOURBILLON

4.   

bras Quand on s'est con - nu, quand on s'est re - con - nu Pour-quoi s'per - dre de

vue se re - per - dre de vue Quand on s'est re - trou - vé, quand on s'est ré - chauff -

- fé Pour - quoi se sé - pa - rer? Et tous deux on est

re - par - ti Dans l'tour - bil - lon d'la vie _____ On a con -

C#m 4fr. **F#7** **B**

Do#m **Fa#7** **Si**

- ti - nue à tour - ner Tous les deux en - la - cés _____

G#m 4fr. **B** **C#m 4fr.** **F#7** **B**

Sol#m **Si** **Do#m** **Fa#7** **Si**

Tous les deux en - la - cés _____

C#m 4fr. **F#7** **B**

Do#m **Fa#7** **Si**

du film "On Connait La Chanson"

Enregistré par Michel Jonasz

J'VEUX PAS QU' TU T'EN AILLES

Paroles et Musique de Michel JONASZ

Parlé: Y'a quelque chose qui cloche d'accord
Moi qui sait pas bien faire le thé

Mais faut voir quoi sans s'énervier
Qu'est ce que j'veais faire C'est un

Quelque chose est dev'nu moche et s'est cassé Va savoir quand
détail Mais j'veux pas qu' tu t'en ailles Pourquoi ? Pare'que j'ai attendu beaucoup

Et que je t'ai cher-chée partout-
ma déesse
c'est pour rien-

A en boire toute l'eau des rivières pour voir le fond
Et je roulais tout en zigzags et n'importe où
Ma voix qui s'en va dans les fils et dans les airs

Et pour en soulever les pierres
Avec mes confettis mes blagues
Sûr qu'elle va retomber par terre

A couper les arbres des bois pour voir plus loin Entre New York et Versa-
Jetés aux pieds des gens dans les soirées mondaines Avec leurs têtes à funé-
Et que mes couplets de misère seront pour toi Des graffitis sur du vi-

Al Coda

- ra -
 - tra -
 - a - ailles - J'veux pas qu'tu t'en ailles -
 - a - ailles - J'veux pas qu'tu t'en ailles -
 a - ail -

Je voulais des vagues et des S - Avec une à moi J'veux pas qu'tu t'en ailles -

On voulait faire des galipettes et plouf dans l'eau des Antilles Beau sombrero pour moi

pour toi mantille - Manger des papayes à Papeete un cake aux Galapagos - Les goyaves de Quayaquil à toutes les sauces

Plonger - Dans les mers de cora - a - a - ail - J'veux pas qu'tu t'en ailles

F C Dm C Dm 8^{va} 8^{va}
 C C C Dm 8^{va} 8^{va}
 C C Gm Eb Dm 8^{va} 8^{va}
 Dm Gm Eb Dm
 Em7/5- C7 F C Dm C

J'VEUX PAS QU' TU T'EN AILLES

J'veux pas qu'tu t'en ailles... Quand j'irai miauler mes refrains En pensant tout ça

J'veux pas qu'tu t'en ailles J'veux pas qu'tu t'en ailles J'veux pas qu'tu t'en ailles

J'veux pas qu'tu t'en ailles... J'veux pas qu'tu t'en ailles... J'vais casser les murs

casser la porte Et brû-ler tout- i- ci j'te l'jure Arracher les vali- ses que t'emportes

Avec mes lettres... où j'pleurais d'ur Fais gaffe, fais gaffe à toi j'vais t'faire mal T'as peur- tu pleu-eures ça

ere- scen - do

m'est égal T'as qu'à pas m'laisser Me laisse pas — Faut pas t'en aller t'en va pas — Qu'est-ce que j'vais faire —

j'deviens quoi? — Un épouvantail — Un grain de popcorn éclaté Avec

une entaille J'veux pas qu'tu t'en ailles J'veux pas qu'tu t'en ailles J'veux pas

8a - - - - - simile

qu'tu t'en ailles Ah — Ah — J'veux pas qu'tu t'en ailles

8a - - - - - simile

J'veux pas qu'tu t'en ailles (Reprise ad libitum)

du film "On Connait La Chanson"

Enregistré par Charles Aznavour

ET MOI DANS MON COIN

Paroles et Musique de Charles AZNAVOUR






Lui, il t'ob - ser - ve _____ Du coin de l'œil Toi, tu t'é -
 Lui, il te cou - ve _____ Flo - vre - se - ment Toi, tu l'ap -
 Lui, te re - gar - de _____ Fur - ti - ve - ment Toi, tu ba -

- ner - ves Dans ton fau - touil Lui, te ca - res - se _____
 - prou - ves En sou - ri - ant Lui, il te guet - te _____
 - var - des Trop li - bre - ment Lui, te cour - ti - se _____



Du fond des yeux Toi, tu te lais - ses Prendre à son
 Et je le vois Toi, tu re - gret - tes Que je sois
 A tra - vers moi Toi, tu te gri - ses Ris aux é -

G7

jeu Et moi dans mon coin Si je ne dis rien Je
 là Et moi dans mon coin Si je ne dis rien Je
 - clats Et moi dans mon coin Si je ne dis rien J'ai






Cm Fm7 Bb9 Eb Cm






re - mar - que tou - - - tes cho - ses Et moi dans mon
 vois bien vo - tre ma - nè - ge Et moi dans mon
 le cœur au bord des lar - mes Et moi dans mon

Fm G7 Cm Fm7

coin Je ron - ge mon frein En voy - ant ve - nir la
 coin Je cache a - vec soin Cette an - gois - se qui m'é -
 coin Je cache mon cha - grin Car l'a - mour chan - ge de

Bb7 Eb Cm Fm6 G7

3 fois
al Coda



fin
- treint

Cm

⊕
CODA

main

Cm



PARLÉ: Oh! non, non c'est rien

Peut-être un peu de fatigue

Fm7 Bb9 Eb Cm Fm G7



Pas du tout, qu'est-ce que ou vas chercher là?

Cm Fm7 Bb9 Eb



Non, non j'ai passé... une excellente soirée...

Cm Fm G7 Cm

du film "On Connait La Chanson"

Enregistré par Jane Birkin

QUOI

Paroles de Cesare DE NATALE, Serge GAINSBOURG - Musique de Guido et Maurizio DE ANGELIS



1.3.5. Quoi
2. Joie
4. Orchestre

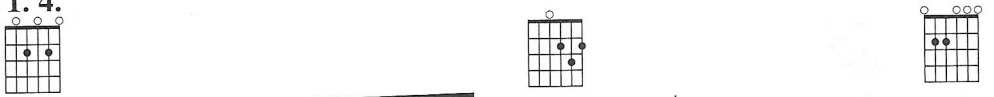


d'notre a - mour feu n'res-te - rait que des cen - dres moi
et dou-leur c'est ce que l'a - mour en - gen - dre en - gen - dre sois



j'aim' rai qu'la terr' s'ar - rê - te pour des-cen - dre 1.3.4.5. toi
au - moins con - scient que mon cœur peut se fen - dre 2. soit

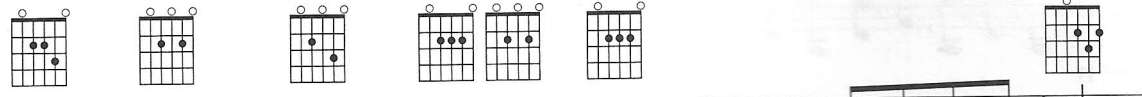
1. 4.



1. tu m'dis qu' tu n'vaux pas la corde pour te pen - dre c't'a lais - ser
4. tu pré - fè - res mou - rir que de te ren - dre va sa voir

A7/G D/F# Em

2. 3. 5.




ou a pren - dre 2. dit en pas - sant j'ai beau-coup à ap -
va com-pren - dre 3. tu pré - fè - res mou - rir que de te
5. tu m'dis qu'tu n'vaux pas la corde pour te

A4 A7 A4/7 A A7 A/G D/F#



- pren - dre si j'ai bien su te com - prendre
ren - dre vas donc sa - voir va com - prendre
pen - dre c't'a lais ser ou a pren - dre

Bm Em A D



A - - - - - mour cru - el -

D4 D Bm G/B A/C#

com - me en duel dos a dos et sans mer - ci

F#/A# Bm Em A4 A A6 A

tu as le choix des ar - mes ou ce - lui des lar -

Bm G/B A/C# F#/A#

- mes pen - - - - ses y pen - ses y et con -

Bm Bb7+ D/A Bm

- cois que c'est à la mort à la vie

Em A D A

THE PINK PANTHER

Musique de Henry MANCINI

Moderately Mysterioso

mp

mf

Em

*2nd chorus,
R.H. play octave higher.*

C7

simile

3

3

Em

F7

Em

C7

Em

N.C.

First system of musical notation. The right hand (RH) features a melodic line with two triplet eighth notes. The left hand (LH) provides a harmonic accompaniment with sustained chords and moving lines. A bracketed section in the RH is labeled "2nd chorus, R.H. play as written."

To Coda

Em

Second system of musical notation. The RH continues with a melodic line, including a triplet. The LH accompaniment features sustained chords and moving lines. A bracketed section in the RH is labeled "2nd chorus, R.H. play as written."

D.S. al Coda

Third system of musical notation. The RH continues with a melodic line, including a triplet. The LH accompaniment features sustained chords and moving lines. A bracketed section in the RH is labeled "2nd chorus, R.H. play as written."

Coda

Em

C

Fourth system of musical notation. The RH continues with a melodic line, including a triplet. The LH accompaniment features sustained chords and moving lines. A bracketed section in the RH is labeled "2nd chorus, R.H. play as written."

Em

Em maj7
maj9

Fifth system of musical notation. The RH continues with a melodic line, including a triplet. The LH accompaniment features sustained chords and moving lines. A bracketed section in the RH is labeled "2nd chorus, R.H. play as written."

PARLE PLUS BAS

(Speak Softly Love)

Paroles anglaises de Larry KUSIK - Paroles françaises de Boris BERGMAN - Musique de Nino ROTA

Slowly

p

Par - le plus bas car on pour-rait bien nous en - tendre Le mon-de
 Speak soft - ly, love, and hold me warm a - gainst your heart. I feel your

mp

n'est pas prêt pour tes pa - ro - les tendres Le mon-de n'est pas prêt pour
 words, the ten - der, trem - bling mo - ments start, We're in a world our ver - y

mf

nous Il di - rait tout sim - ple - ment que nous som - mes fous... Par - le plus
 own, Shar - ing a love that on - ly few have ev - er known. Wine col - ored

f

B \flat 7 bass D B \flat 7 E \flat D \flat bass F Fm bass A \flat

bas... Mais parle en - core De l'a - mour fou... De l'a - mour
days warmed by the sun, Deep vel - vet nights when we are

G Cm Fm bass C Cm

fort. Par - le plus bas car on pour - rait bien nous sur - prendre Tu sais très
one. 2. Par - le plus bas car on pour - rait bien nous en - tendre Tu sais très
Speak soft - ly. love, so no one hears us but the sky. The vows of

mp

Fm bass C Cm Fm bass C Cm Fm bass C Fm

bien qu'ils ne voudraient ja - mais com - prendre Que dans nos cœurs... Moi j'ai trou -
bien que nous ne pou - vons rien at - tendre De ceux qui ont Fait des chan -
love we make will live un - til we die. My life is yours and all be -

mf

Cm Cm G7/4 G7 1 Cm 2 Cm

- vé Ce que le mon - de re - fu - sait de nous don - ner 2. Orchestre
- sons Sans un «je t'aime» où l'amour rime a - vec rai - - son.
- cause You came in - to my world with love so soft - ly, love. Speak soft - ly. love.

mp Rit

CAN YOU FEEL THE LOVE TONIGHT

(as performed by Elton John)
Musique de Elton JOHN - Paroles de Tim RICE

Pop Ballad

mp legato

With pedal

There's a calm sur - ren - der
There's a time for ev - 'ry - one,

to the rush of day,
if they on - ly learn

when the heat of the roll - ing world
that the twist - ing ka - lei - do - scope

can be turned a - way.
moves us all in turn.

An en - chant - ed mo - ment,
There's a rhyme and rea - son

Chords: Bb, F/A, Eb/G, Bb/F, Eb, Bb/D, F/A, Bb, Cm7, Eb, Bb/D, Cm7, F/A, Eb, Bb/D

3fr. (multiple instances)

and it sees me through. It's e-nough for this rest-less war-rior
to the wild out-doors when the heart of this star-crossed voy-ag-er

3fr. 3fr. 3fr. 3fr.

E \flat B \flat /D E \flat Gm

just to be with you. And can you feel the love—
beats in time with yours.

4fr. 4fr. 4fr. 4fr.

A \flat F *poco cresc.* B \flat F/A

to night? It is where we are.

3fr. 3fr. 3fr. 3fr.

Gm E \flat B \flat E \flat C/E

It's e-nough for this

3fr. 3fr.

F E \flat B \flat /D

wide eyed wan - der - er that we got this far.

Gm Gm7/F Eb Cm Bb/D Eb C/E

And can you feel the love

F Bb F/A

to - night, how it's laid to rest?

Gm Eb Bb Eb C/E

It's e - nough to make

F Eb Bb/D

3fr. 3fr. 3fr. 3fr. 3fr. 3fr. 3fr.

kings and vag - a - bonds be - lieve the ver - - - y best.

Gm Gm7/F Eb Cm Bb/D Eb F4/7

1. 3fr. 3fr.

poco dim.
Eb/Bb Bb F/A Eb/G Bb/F

2. 3fr. 3fr.

It's e-nough to make

Eb Bb/D F/A Bb Cm7 Bb/D Eb Bb/D

3fr. 3fr. 3fr. 3fr. 3fr. 3fr. 3fr.

kings and vag - a - bonds be - lieve the ver - y best.

rall. Gm Gm7/F Eb Cm Bb/D Eb F4/7 *molto rit.* Eb/Bb Bb

du film "Star Wars"

STAR WARS - Main Title

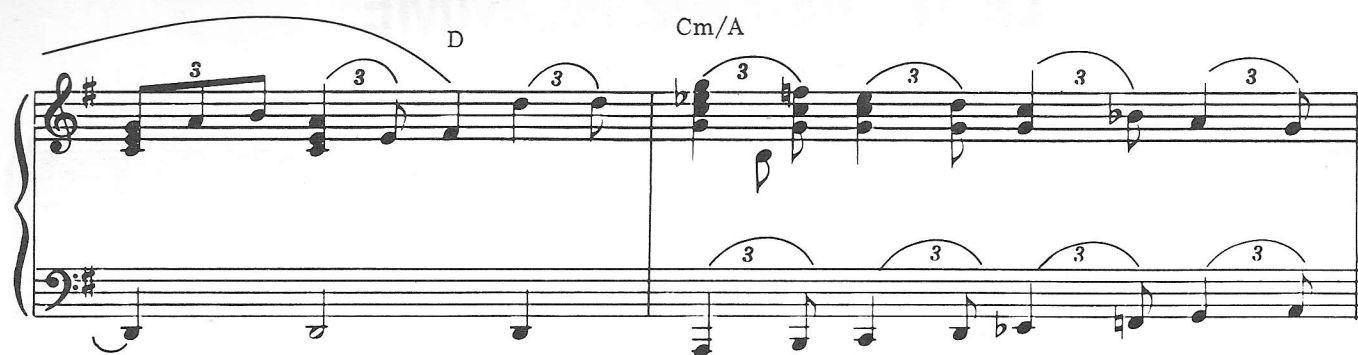
Musique de John WILLIAMS

March (Majestic)

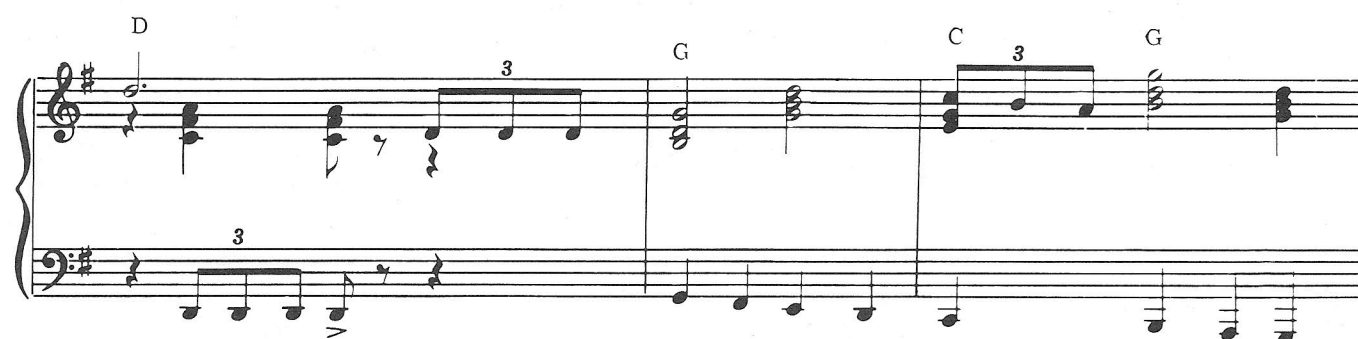
The musical score is written for piano and guitar. It begins with a piano introduction marked *f* (forte). The melody is characterized by triplets and a steady eighth-note accompaniment in the bass. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a treble and bass staff. Chords are indicated by letters (C, G, F, D, Bb) and slash notation (C/D). The piece concludes with a final chord of C/D.

Chords and notation details across the systems:

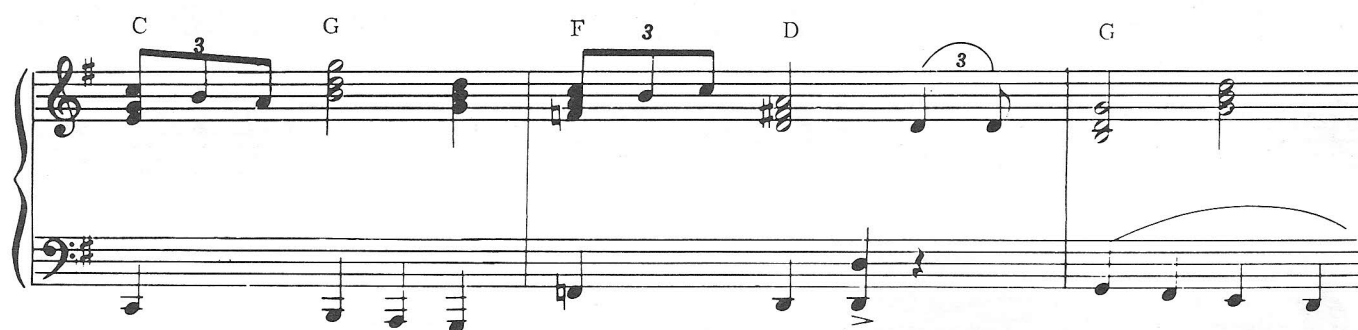
- System 1: Treble staff has triplets of eighth notes. Chords: G, C, G, C, G.
- System 2: Treble staff has triplets and a slur over a triplet. Chords: F, D, G, C, G, C, G.
- System 3: Treble staff has triplets and a long slur. Chords: F, D, C/D, D.
- System 4: Treble staff has triplets and a slur. Chords: C/D, Bb, D, C/D.




First system of musical notation. The treble clef staff features a D major triad (F#4, A4, C#5) with a slur and a triplet of eighth notes (F#4, A4, C#5). The bass clef staff has a whole note D3. The second measure shows a Cm/A chord (Bb4, Ab4, Gb5) with a slur and a triplet of eighth notes (Bb4, Ab4, Gb5). The bass clef staff has a whole note D3.



Second system of musical notation. The treble clef staff has a D major triad (F#4, A4, C#5) with a slur and a triplet of eighth notes (F#4, A4, C#5). The bass clef staff has a whole note D3. The second measure shows a G major triad (B4, D5, F#5) with a slur and a triplet of eighth notes (B4, D5, F#5). The bass clef staff has a whole note D3. The third measure shows a C major triad (F#4, A4, C#5) with a slur and a triplet of eighth notes (F#4, A4, C#5). The bass clef staff has a whole note D3. The fourth measure shows a G major triad (B4, D5, F#5) with a slur and a triplet of eighth notes (B4, D5, F#5). The bass clef staff has a whole note D3.



Third system of musical notation. The treble clef staff has a C major triad (F#4, A4, C#5) with a slur and a triplet of eighth notes (F#4, A4, C#5). The bass clef staff has a whole note D3. The second measure shows a G major triad (B4, D5, F#5) with a slur and a triplet of eighth notes (B4, D5, F#5). The bass clef staff has a whole note D3. The third measure shows a F major triad (A4, C#5, F#5) with a slur and a triplet of eighth notes (A4, C#5, F#5). The bass clef staff has a whole note D3. The fourth measure shows a D major triad (F#4, A4, C#5) with a slur and a triplet of eighth notes (F#4, A4, C#5). The bass clef staff has a whole note D3. The fifth measure shows a G major triad (B4, D5, F#5) with a slur and a triplet of eighth notes (B4, D5, F#5). The bass clef staff has a whole note D3.



Fourth system of musical notation. The treble clef staff has a C major triad (F#4, A4, C#5) with a slur and a triplet of eighth notes (F#4, A4, C#5). The bass clef staff has a whole note D3. The second measure shows a G major triad (B4, D5, F#5) with a slur and a triplet of eighth notes (B4, D5, F#5). The bass clef staff has a whole note D3. The third measure shows a C major triad (F#4, A4, C#5) with a slur and a triplet of eighth notes (F#4, A4, C#5). The bass clef staff has a whole note D3. The fourth measure shows a G major triad (B4, D5, F#5) with a slur and a triplet of eighth notes (B4, D5, F#5). The bass clef staff has a whole note D3. The fifth measure shows a F major triad (A4, C#5, F#5) with a slur and a triplet of eighth notes (A4, C#5, F#5). The bass clef staff has a whole note D3. The sixth measure shows a D major triad (F#4, A4, C#5) with a slur and a triplet of eighth notes (F#4, A4, C#5). The bass clef staff has a whole note D3.



Fifth system of musical notation. The treble clef staff has a G major triad (B4, D5, F#5) with a slur and a triplet of eighth notes (B4, D5, F#5). The bass clef staff has a whole note D3. The second measure shows a G major triad (B4, D5, F#5) with a slur and a triplet of eighth notes (B4, D5, F#5). The bass clef staff has a whole note D3. The third measure shows a G major triad (B4, D5, F#5) with a slur and a triplet of eighth notes (B4, D5, F#5). The bass clef staff has a whole note D3. The fourth measure shows a G major triad (B4, D5, F#5) with a slur and a triplet of eighth notes (B4, D5, F#5). The bass clef staff has a whole note D3.

du film "Le Troisième Homme"

LE TROISIÈME HOMME

(The third man)

Musique de Anton KARAS

Moderato**Piano**

The musical score is written for piano in 4/4 time, marked 'Moderato'. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo 'Moderato' is indicated above the staff. The dynamics 'mf' (mezzo-forte) and 'Piano' are indicated. The first system contains two measures with triplets in the right hand and a bass line in the left hand. The second system continues the melody with more triplets and a bass line. The third system features a more complex melody with triplets and a bass line. The fourth system concludes the piece with a final melody and bass line. Chord symbols 'C' and 'G7' are placed below the bass line in the first and second systems, and 'C6' is placed below the bass line in the third system.

mf

C G⁷ C⁶ C G⁷ C

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bass clef staff contains a bass line with eighth notes. Chord symbols *C* and *G⁷* are positioned below the staff. Dynamic markings *fz* and accents (^) are present above the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Chord symbols *C⁶* and *G⁷* are positioned below the staff. Dynamic markings *fz* and accents (^) are present above the treble staff.

Third system of musical notation. The treble clef staff features a melodic line with a long note in the final measure. The bass clef staff continues the bass line. Chord symbols *A⁷*, *D(sus 4)*, *D*, *Dm*, *A⁷*, and *Dm* are positioned below the staff.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Chord symbols *G⁷*, *G¹³*, *C*, and *G⁷* are positioned below the staff. Dynamic markings *fz* and accents (^) are present above the treble staff.

f animato

C C^b C C^b

G⁷

G⁷+

p

C Fm⁶ G C

G G⁷

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a steady eighth-note accompaniment. A chord symbol 'C' is written below the first measure.

Second system of musical notation. The treble staff features a melodic line with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The bass staff continues the eighth-note accompaniment. Chord symbols 'G', 'G7', 'C', and 'G7' are written below the measures.

Tempo I (slower)

Third system of musical notation. The treble staff features a melodic line with triplet markings over groups of eighth notes. The bass staff continues the eighth-note accompaniment. A piano dynamic marking 'p' is written below the first measure. Chord symbols 'C' and 'G7' are written below the measures.

Fourth system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff continues the eighth-note accompaniment. Chord symbols 'C6' and 'C' are written below the measures.

Fifth system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff continues the eighth-note accompaniment. A crescendo marking 'cresc.' is written above the bass staff. A forte dynamic marking 'f' is written above the final measure. Chord symbols 'G7', 'G13', and 'C' are written below the measures.

ENAE VOLARE

Paroles de Guy PROTHEROE - Musique de Eric LEVI

Moderato

N.C.

Ve-ne-ro I-ne-an-tu-ro-ni

Ca-li-te Pe-rü-me Ve-ne-to I-ne-an-tu-ro-ni Ca-li-te I-ma-ne

Chorus

O A E-me-o Ma-le-vo Car-ta-re O-csi-me Ve-ne-ro E-ne-o



Ma-le-vo E - rü - me A - me - no A - me - no - sto Do-ri - me Do-ri - me

Gm/Bb F



O A E - me - o Dia - vo - te Za-mi - e O-me-ra - te

C G/B Bb



Za-mi - e O-me-ra - tsi - o - nes O A E - me - o Ma-le-vo

F Am G/B

E-me-o I - ma - gio - ne Im - pe -

N.C.

ris - si - re Vo - la - re O A E - me - o Ma - le - vo Can - ta - re

Chorus

O - csi - me Ve - ne - ro E - me - ro Ma - le - vo E - me - o O A E - me - o

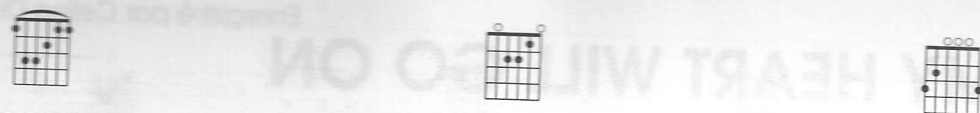
Ma - le - vo E - ni - me

A - me - no A - me - no - sto Do - ri - me Do - ri - me
 A - me - no A - me - no - sto Do - ri - me Do - ri - me
 A - me - no A - me - no - sto Do - ri - me Do - ri - me

Gm/Bb F


O A E - za - re Pe - rü - me Za - mi - e O - me - ra - te
 O A E - me - o Dia - vo - le Za - mi - e O - me - ra - te
 O A E - za - re Pe - rü - me Za - mi - e O - me - ra - te

C G/B Bb



Za-mi-e O-me-ra - tsi - o - nes O A E - me - o Dia-vo - le
 Za-mi-e O-me-ra - tsi - o - nes O A E - me - o Ma-le - vo
 Za-mi-e O-me-ra - tsi - o - nes O A E - me - o Dia-vo - le


F Am G/B



F Am



Em/G F C Am




Em/G F G

6 6

De % a ⊕
par trois fois
et puis
CODA

CODA



Gm/Bb F

3fr.

MY HEART WILL GO ON

Paroles de W. JENNINGS - Musique de J. HORNER

System 1:

Piano: C#m 4fr., B, A, B

Vocal: Do#m, Si, La, Si

System 2:

Piano: C#m 4fr., B, A, B

Vocal: Do#m, Si, La, Si

System 3:

Piano: E, B/F#, A/E, E, B

Vocal: Ev - 'ry night in my dreams I see you, I fell you,

System 4:

Piano: E, B/F#, A

Vocal: that is how I know you go on.

E B/F# A/E E B

Far a - cross the dis - tance and spac - es be - tween us

Mi Si/Fa# La/Mi Mi Si

E B/F# A G#m 4fr.

you have come to show you go on.

Mi Si/Fa# La Sol#m

C#m 4fr. B A B

Near, far, wher - ev - er you are, I be -

Do#m Si La Si

C#m 4fr. B A G#m 4fr. F#m

- lieve that the heart does go on.

Do#m Si La Sol#m Fa#m



Once

more,

you

o - pen the door—

and you're

Do#m

Si

La

Si



here

in my

heart, and

my heart

will

go

on

and

Do#m

Si

La

Si



on.

Love

can touch us

one time

and

last for

a

Mi

Si/Fa#

La/Mi



life - time,

and nev -

er

let go

till

we're gone.

Mi

Si

Mi

Si/Fa#

La

E B/F# A/E

Love was when I loved you, one true time I

Mi Si/Fa# La/Mi

E B E B/F# A

hold to. In my life we'll al - ways go on.

Mi Si Mi Si/Fa# La

G#m 4fr. C#m 4fr. B A

Near, far, wher - ev - - - er you

Sol#m Do#m Si La

B C#m 4fr. B A

are, I be - lieve that the heart does go on.

Si Do#m Si La

This musical score is for a song, featuring guitar, piano, and vocal parts. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into four systems, each with a vocal line, a guitar line, and a piano accompaniment line.

System 1:

- Vocal:** Once more, you o - pen the door.
- Guitar:** Chords G#m 4fr., F#m, C#m 4fr., B, A.
- Piano:** Bass line with notes Sol#m, Fa#m, Do#m, Si, La.

System 2:

- Vocal:** - and you're here in my heart, and my heart will go
- Guitar:** Chords B, C#m 4fr., B, A.
- Piano:** Bass line with notes Si, Do#m, Si, La.

System 3:

- Vocal:** on and on.
- Guitar:** Chords B, C#m 4fr., B, A.
- Piano:** Bass line with notes Si, Do#m, Si, La.

System 4:

- Vocal:** (No lyrics shown for this system).
- Guitar:** Chords B, C#m 4fr., B, A.
- Piano:** Bass line with notes Si, Do#m, Si, La.

Slightly slower



You're here, there's no - thing I

Sol#5 Fa#5 Fam Mi♭ Re♭



fear, and I know that my heart will go on.

Mi♭ Fam Mi♭ Re♭



We'll stay for - ev - - er this

Dom Si♭m Fam Mi♭ Re♭



way. You are safe in my heart, and my heart will go

Mi♭ Fam Mi♭ Re♭

This musical score is for guitar and piano. It features a vocal line with lyrics and a piano accompaniment. The score is divided into four systems, each with guitar and piano staves. Chord diagrams are provided for the guitar part, and chord labels are placed above or below the piano staves. The key signature has three flats (B-flat, E-flat, A-flat).

System 1:

- Guitar: Chords Eb, Fm, Eb, Db 4fr.
- Vocal: "on and on."
- Piano: Chords Mi♭, Fa♯, Mi♭, Re♭.

System 2:

- Guitar: Chords Fm, Eb, Db 4fr., Fm.
- Piano: Chords Fa♯, Mi♭, Re♭, Fa♯.

System 3:

- Guitar: Chords Eb, Db 4fr., Ab 4fr.
- Vocal: "Oh..."
- Piano: Chords Mi♭, Re♭, La♭.

System 4:

- Guitar: Chords Eb/B♭, Db/Ab 4fr., AbM7 4fr., Ab 4fr.
- Vocal: "Oh..."
- Piano: Chords Mi♭/Si♭, Re♭/La♭, La♭+7, La♭.

System 5:

- Guitar: Chords Eb/B♭, Db/Ab 4fr., Ab 4fr. *rit.*
- Vocal: "Oh..."
- Piano: Chords Mi♭/Si♭, Re♭/La♭, La♭.